

Issues 1 — 4
(Volume I)

REPRINT



The New Amberola **GRAPHIC**

Several years ago we built and offered for sale an attachment for playing cylinders electrically. It was an awkward device and highly amateurish in appearance. At about the same time we printed the first copies of THE NEW AMBEROLA GRAPHIC and sent them free to anyone who was interested (third class postage was just 4¢ at the time!) THE GRAPHIC had limited distribution and appeared irregularly over a period of two years. After four issues, the paper lay dormant for four years until May, 1973 when we began printing it again on a regular quarterly basis. This reprint of issues 1 through 4 is in answer to the many requests we've had since THE GRAPHIC reappeared to supply back issues. Contents are listed on the back page.

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

"Hey, that sounds like..."

Quite often we hear a singer who sounds vaguely familiar, and yet the name means little. Here are a few of the names used as disguises by some of the more famous artists:

Victor Roberts and Reese Jones were two names used by Billy Jones

Thomas and West was frequently used by Billy Jones and Ernest Hare

Rachael Grant was Gladys Rice

Irving Gillette was Henry Burr's name on Edison

Raymond Dixon was used by Lambert Murphy on Victor's black label

James F. Harrison was Frederick Wheeler

Edna Brown was Elsie Baker, who chose the same initials

Harry Anthony was John Young

James Reed was Reed Miller

Mr. "X" on Grey Gull was usually Arthur Fields

CURIOSITY
CORNER

by
S. SHATTUCK

Emerson Verticals

I have become quite intrigued with an Emerson envelope I happened to come across recently. The jacket was made for Emerson 6-inch records and shows the \$3 Emerson Phonograph on the front. On the reverse is some quite interesting information about the Emerson green label, 6-inch vertical records, which I have never seen.

Quoting the description of them, it says: "The following list of records is made up by what is known as the 'Vertical' or 'Up and Down' cut. They will play on phonographs such as the Emerson, Pathé, Edison and similar machines without any attachment. They will play on Victor or Columbia phonographs by means of an attachment. Either a needle or Emerson Sapphire (25¢) may be used."

Since the records were only six inches in diameter, how is it they could be played on Edison machines? The reproducer and horn on the Diamond Disc Phonograph are driven by the motor. The horn has a limit in swinging, and the styli of most reproducers stop approximately two inches from the center spindle. This would mean with a 6-inch record, the most which could be played was one inch into the record.

More startling, however, are some of the records this envelope listed. Numbers 310 and 311 were "We Parted on the Shore," parts 1 and 2, by Harry Lauder. And number 301 was listed as "La Tosca" by Enrico Caruso! How was Emerson able to record these artists? Both Caruso and Lauder were under exclusive contracts at the time to Victor. (Lauder was listed for awhile, however, as making "no disc records of any kind except for the Victor.") No. 303 was also "La Tosca," as sung by Constantino, who at the time was probably under contract to Columbia.

The only solution I can propose in this question is that Emerson dubbed the discs - possibly from imported cylinders, or perhaps even from the corresponding Victor and Columbia discs. However, after hearing a reissue of some early Caruso cylinders from Italy, I doubt seriously that anyone could successfully dub the "E lucevan le stelle" onto a 6-inch disc acoustically - and still have anything left which vaguely resembled the great tenor. (Of course, I don't even know if the Emerson selection is "E lucevan le stelle.") If the four recordings mentioned were dubbed, it is more prob-

able that they were taken from domestic discs, as they were all available in either the Victor or Columbia catalogues.

I continued this theory that they were dubbed, and cross-checked the few Emerson 7-inch laterals I have. I found that no. 7119 of "Gila, Galah, Galoo" by the Avon Comedy Four did not resemble their version on Victor. They may have made it for Columbia, though. Henry Burr's version of "Silver Threads Among the Gold" (Em. 750) was nothing like his version on Columbia A2308. It was similar, on the other hand, to his Little Wonder recording, especially in orchestra accompaniment. (Little Wonders were Columbia products.) I also noted in the 1916 Columbia catalogue that there were two additional recordings of the tune by Burr that I didn't have - nos. A460 and A5658. Perhaps one of these is similar to his Emerson Record.

When I compared Em. 7143, "Put On Your Slippers and Fill Up Your Pipe" by Ada Jones with the Victor version, I was astounded at their similarity. Just when I was sure my theory was correct, on the Emerson she repeated the refrain, while on the Victor she went into the second verse! Does anyone have a copy of Victor no. 18205 where she does repeat the refrain at the end of the first verse? She could have made more than one take of the Victor recording.

Although I haven't been able to prove my theory, there's still hope. Even if the 7-inch laterals weren't dubbed, the 6-inch verticals could have been. Any clues from our readers about the vertical Emersons? Or anything else about their 6- and 7-inch series?

(Note: Since this article first appeared, evidence has shown that the 7-inch Emersons were not dubbings, but that the 6-inch verticals were.)

"TUNEFUL TIPS"

by
John Buscemi

Replacing a cracked washer in a Victor Exhibition soundbox is easy, and much better tone will result. A good substitute is the rubber insulation from an electrical cord - half of the cord on each side of the mica. Even better, if you can acquire it, is the thin rubber tubing used in hospitals for taking various samples. Diaphragm pressure is adjusted with the two screws close to the needle.

Before disassembling a phonograph motor, be sure it is completely unwound! Especially dangerous is taking off the governor bands with any tension in the main-spring.

When using steel needles, always run a fresh one in the smooth outer area of the record before playing it. The first grooves of many records have been damaged because this simple practise was not followed.

Please feel free to contribute any hints you may have for this page.

We Need Your Help!

We are thinking of putting together numerical catalogues of various old labels. Most of the record catalogues we would like to compile have little or no printed information available, and we are therefore asking for your help. Because of a special request, our first attempt will be the Connorized label, produced by Gennett. How about helping? We need titles, catalogue numbers, artists and matrix numbers for most Connorized records. Even if you have just one Connorized we may need its data. Remember, the success of this and future catalogue projects depends on you!

COLLECTORS' RECORDS

by
M. BryanStandard releases which are well-worth hunting for

Victor 9297 - "Lasca" and "Pinto Ben" - recitations by William S. Hart. Released in 1929, these dramatic recitations were given by Hart when he was in his late fifties. Because of the Orthophonic process and Hart's great ability, his "Lasca" was perhaps the best version recorded. The effect of the earlier Davenport recordings, even with orchestra, couldn't begin to compare with Hart's rendition. Hart was an extremely fine actor and had done Shakespeare for twenty years before becoming a western film star. As the Victor supplement put it, "They're powerful, vigorous, he-man presentations of virile western drama."

Victor 35877 - "Washboard Blues," by Paul Whiteman and His Concert Orchestra. Another record from the late Twenties. It's a very strange selection, going from jazz passages to slow blues. The vocal refrain, which is sometimes a little hard to understand, is done by the composer, Hoagy Carmichael. The recording contains an unusual ending, with Carmichael singing to piano accompaniment.

Columbia A2247 - "Ireland My Sireland" and "The Irish Have a Great Day To-Night," sung by Vernon Stiles. Because so many collectors complain that there is almost a complete lack of "original cast recordings" from the early days, we will list at least one show recording in this column which is recreated by a leading star. This issue I have selected two songs from "Eileen" sung by Vernon Stiles. The description following is from the July, 1917 Columbia supplement. "A thirty-year dream of Victor Herbert was consummated in 'Eileen,' originally produced in Boston under the title 'Hearts of Erin.' Herbert has always wanted to write an Irish opera, and the score of Eileen 'fairly overflows with melodies that are as Irish as Killarney's famous rose.' People who know music and have heard this opera say 'Ireland My Sireland' and 'The Irish Have a Great Day To-Night' will stir music lovers all over the country as they have not been stirred for a long time. Vernon Stiles, the tenor hero of the opera, sings two of the big hits on our current record."

Little Wonder 20 - "Back to the Carolina You Love," baritone solo. The baritone on this 5½-inch disc is Al Jolson, and it is his only known Little Wonder recording. Some labels may read simply "Back to Carolina." It is an abbreviated version of his Columbia record.

Columbia A1978 - "Good-Bye, Good Luck, God Bless You," sung by Ernest R. Ball. Ball was born in Cleveland, Ohio in 1878. He became a very successful writer of ballads, the more famous being "Love Me and the World is Mine," "Mother Machree" and "When Irish Eyes are Smiling." The latter two were composed with Chauncey Olcott. In 1916 Ball had another success, "Good-Bye, Good Luck, God Bless You," which he recorded for Columbia in that same year. The voice does not have a great deal of appeal, and he sounds older than a person in his thirties.

Columbia A804 - "Oh, How That German Could Love." This is another tune sung by its composer, and in this case it happens to be none other than Irving Berlin. The 1910 recording was quite short-lived, and a very scarce item today. Try finding it on one of Columbia's other labels - Standard Disc, Harmony Disc, United, etc., which would have used the same catalogue number. Chances are his name wouldn't appear on these labels.

- CLASSICAL SKETCHES -

Excerpts from early record supplements describing various concert records.

Long, Long Ago, by Frieda Hempel, on Edison Royal Purple 29069. This is one of the "wild flowers" in the field of song. It is artless and lovely in its utter simplicity of sentiment and melody. The air is one with which all of us are familiar, though few of us, perhaps, could repeat the words of the song. To have Frieda Hempel sing "Long, Long Ago" for us is a treat, lending to its interpretation the fresh beauty of her voice and her art of sympathetic interpretation.

(February, 1921)

Sweetest Story Ever Told, by Hulda Lashanska, on Columbia 79115. To be a truly great singer you must have a heart as well as a voice. As the masters of literature have written from the experiences of their very lives, as great artists have painted the inspirations of their inner dreams, as poets have sung to the accompaniment of their own laughter and tears, so we know when a singer reaches our own heart through hers. Lashanska is one of the elect - a singer from the heart to the heart. The Sweetest Story Ever Told becomes one of the sweetest songs ever sung in the interpretation of Hulda Lashanska.

(Sept., 1920)

Except for the Edison Amberol list, this marks the end of issue no. 1.

JOHN McCORMACK

THE MAN WITH THE VOICE OF AN ANGEL

A new series by John Buscemi

It happened one night about 50 years ago at Carnegie Hall. John McCormack was just finishing an encore - a little Irish ballad rendered in the master's own incomparable style - when a lump came in the throat of all those who listened. A little old Irish lady seated front row center could contain herself no longer. Before the applause could break she stood up and called, "God bless ye John!" The singer being a gentleman as well as an artist smiled and replied, "And God bless you too, mother."

Indeed this could only happen at a McCormack concert, for no other singer in history was regarded with such popular affection as McCormack. The sales volume of his Red Seal discs attest this fact.

While still very young and without any vocal training he made his first records. He made 8 cylinders for the Edison Company. In the October 1904 Talking Machine News the records were duly announced. In December of the same year, the publication announced another group of cylinders by McCormack, this time for Edison Bell.

About the same time he made his first disc records for the Gramophone and Typewriter Co. of London. There were 13 discs, 9 of which were of the 7-inch type. All were black label.

The following is a list of these early recordings:

Edison (1904)

| | |
|----------------------------------|-------|
| Avourneen | 13146 |
| Green Isle of Erin | 13153 |
| The Irish Immigrant | 13145 |
| Killarney | 13152 |
| The Meeting of the Waters | 13142 |
| Molly Bawn | 13144 |
| When Shall the Day Break in Erin | 13143 |
| Love Thee Dearest | 13154 |

Edison Bell (1904)

| | |
|--------------------------|------|
| Come Back to Erin | 6450 |
| Dear Little Shamrock | 6452 |
| Eileen Alanna | 6444 |
| Eileen Mavourneen | 6447 |
| Green Isle of Erin | 6443 |
| Kathleen Mavourneen | 6446 |
| Killarney | 6445 |
| The Minstrel Boy | 6448 |
| Once Again | 6449 |
| The Wearin' of the Green | 6451 |

Gramophone & Typewriter Discs (1904)

| | |
|-------------------------------------|--------|
| 7-inch: | |
| Believe Me | 3-2519 |
| Come Back to Erin | 3-2516 |
| Eileen Alanna | 3-2521 |
| The Irish Immigrant | 3-2525 |
| Killarney | 3-2514 |
| Love Thee Dearest | 3-2513 |
| The Minstrel Boy | 3-2522 |
| Norah, The Pride of Kildare | 3-2515 |
| When Shall the Day Break in Ireland | 3-2520 |
| 10-inch: | |
| Believe Me | 3-2217 |
| Come Back to Erin | 3-2170 |
| The Foggy Dew | 3-2171 |
| Kathleen Mavourneen | 3-2139 |
| Killarney | 3-2216 |
| Killarney | 3-2169 |
| The Meeting of the Waters | 3-2163 |
| Molly Bawn | 3-2164 |
| The Snowy Breasted Pearl | 3-2168 |

"Hey, That Sounds Like..."

We hadn't intended that this be a regular department of the GRAPHIC, but Mr. Alan Burton of Norwalk, Ohio sent us the following interesting information concerning Billy Jones and Ernest Hare which we thought worthy of passing along.

William Reese Jones - Billy Jones

| | |
|-------------------------------|--|
| Harry Blake | Actuelle, Pathé & Perfect |
| Ugesso Gargolo | Actuelle |
| Eugene Harold | Edison |
| David Harris | some National Music Lovers and Grey Gull |
| Reese Jones | Edison |
| Dennis O'Malley | Pathé |
| William Rees | Pathé |
| William Reese | Brunswick |
| Victor Roberts | Victor |
| Melvin Strong | Pathé |
| Carlton Williams | Pathé |
| Willy Jones | Various Cheap Labels |
| Bertram Smith | " " " |
| Bob Thompson | " " " |
| Joe White (not Jos. M. White) | " " " |
| Billy West | " " " |
| William West | " " " |
| Frank Williams | " " " |
| Uncle Billy | Various Children's Records |
| Mr. Jones | " " " |

Ernest Hare

| | |
|----------------|-----------------|
| Walter Daniels | Actuelle |
| Arthur Grant | Actuelle, Pathé |
| Henry Jones | Regal |
| Robert Judson | Actuelle, Pathé |

| | |
|--------------------------------|----------------------|
| Frank Mann | Actuelle, Pathé |
| Roy Roberts | Edison |
| Curt Phillips | Various Cheap Labels |
| Radio Joe | " " " |
| Ernie Spencer | " " " |
| Bob Thomas | " " " |
| John Thomas (not John Charles) | " " |
| Allen Turner | " " " |
| Uncle Ernest | |
| Mr. Hare | |

Jones and Hare recorded together from 1921 to 1930.

| | |
|---------------------|----------------|
| The Happiness Boys | Various Labels |
| Jones and Harrold | Moonshine |
| The Romeo Boys | Romeo |
| The Interwoven Pair | Radio |

Jones and Hare also sang together with combinations of the above individual names (i.e., Thomas and West).

CATALOGUE PROJECTS

In our last issue we requested information on the Connorized label, and although we received information from a few collectors, the response was not enough! We need your help urgently with these projects so they will materialize. We again ask you to check any Connorized Records you might have and send the information to us. We need catalogue numbers, titles, artists and numbers in the wax and under the label if readable.

We are adding another label to the catalogue projects, La Belle of New York. This is not too elusive a label although their total output was rather slim. Again, we need the information on any La Belles you may have. One is important enough for you to send us the information on!

CURIOSITY CORNER

by
S. Shattuck

First of all, a few comments on my last article on Emerson vertical records. Daniel Nichols of Waterbury, Conn. says the Caruso "La Tosca" recording is "E lucevan le stelle" and that it probably was dubbed from one of his 1901 cylinders. George Blacker of Cheshire, Conn. says they could have done this by the pantograph method, used in the duplicating of early cylinders. He also informs us that those 6" discs were similar to Pathé with wide, shallow grooves. They therefore were certainly not able to be played on Edison machines, but would be all right on most universal or vertical phonographs.

The general consensus of opinion is that most of the 6" vertical and 7" universal Emerson discs were not dubbed from other recordings. It is probably a correct assumption, but there is still one question we might ask: How could the miniature Emerson company afford to pay such top name recording stars as Ada Jones, Irene Franklin, Gene Greene, Van and Schenck, Arthur Collins and the Avon Comedy Four?

Now for this issue's article...

Little Wonder Records

One of the most fascinating series of records from the Teens to me was Little Wonder. I'm not sure of the dates, but I believe they were issued from 1915 to about 1920 by the Columbia Graphophone Co. They are 5½" in diameter, single-faced, and carry short versions of the best tunes of that period. I had thought that they were exclusively handled by Woolworth's, but recently I saw them listed in both Sears' and Charles Williams' mail

order catalogues.

Some collectors contend that they were cheap dubbings of regular Columbia discs, and others complain that their fidelity is so poor that they were not even a bargain at 10¢ when they were new!

The first opinion I am sure is incorrect. Little Wonders sometimes contain the same selections by the same artists as their Columbia counterparts. Some of these versions would include "It's a Very Easy Thing to Put a Ring Upon a Finger" by Collins and Harlan; "He's a Rag Picker" by the Peerless Quartette; and the most famous, "Back to the Carolina You Love" by Al Jolson. However, most of those that are the same are early ones, and I believe they are exceptions to the rule. The majority of those I have come across are not the same version. These include:

- 60 - "I Want to Go Back to Michigan" - Duet, while Columbia's version was a solo by Elida Morris
- 80 - "California and You" - Quartette; Columbia: Campbell and Burr
- 98 - "Chinatown, My Chinatown" - Tenor; Columbia: Kerns and Barnes
- 104 - "The Little House Upon the Hill" - Tenor; Columbia: Reed and Harrison
- 246 - "That's the Song of Songs for Me" - Tenor; Columbia: Burton and Stuart
- 319 - "Yaaka Hula Hickey Dula" - Tenor Duet; Columbia: Al Jolson
- 554 - "For Me and My Gal" - Tenor Duet; Columbia: M. J. O'Connell
- 1207 - "Nobody Knows" - Tenor Solo; Columbia: Irving and Jack Kaufman
- 1208 - "I've Got My Captain Working for Me Now" - Tenor (Billy Murray); Columbia: Al Jolson

Since the above nine were obviously entirely different, it would seem reasonable to assume that the Little Wonders were not dubbed from Columbia but were individual recordings in themselves. Presumably, the 5½" recordings were sometimes made by the same artist when he recorded for Columbia, but often times not.

The second charge, that their fidelity is poor, does not necessarily mean that they were cheaply recorded. The inner groove of some Little Wonders was less than one inch from the center. At this distance we know that the length of the groove is 1/6 of that at the beginning of a 12" disc; the surface speed of this inner groove, then, is only about 13 r.p.m. compared to the outer groove of a 12" disc. What fidelity would you get from an early disc if it were recorded at 13 r.p.m.?

One of the main reasons for the attraction of Little Wonder Records is the mystery of their singers. Most always the names of the artists were not indicated, and the only clue is a vague "tenor" or "duet" or something similar. Playing a Little Wonder is usually somewhat of a challenge to the collector's knowledge of voices. Henry Burr and Sam Ash were frequent singers for Little Wonder, and their voices are not too hard to recognize. But who is the contralto who sings "Put Me to Sleep with an Old Fashioned Melody"? Or the tenor on "Vestibla giubba" from Pagliacci? (Yes, Little Wonder even had operatic offerings!)*

Most vocal records contained a verse and at least one refrain. They usually play about a minute and a half, though some go a full two minutes. Although the series was probably intended for children there was a well-rounded variety of all the popular music of the day. The catalogue would embrace vocal, band, orchestra, comic, minstrel, sacred, talking, dance and operatic selections.

Sometime we may attempt to compile a complete listing of Little Wonders, pending further data. There is at least one Little Wonder catalogue in existence, owned by the editors of Record Research in New York. It may have been originally intended just for dealers,

though.

(Next issue, an article about some Canadian Victor Records)

* - Since this article was written, Dan Nichols has informed us of two additional operatic numbers: Traviata, "Dei miei bollenti spiriti" and Tosca, "E lucevan." He says the tenor sounds faintly like Zenatello, but may not be. We now feel certain that the singer of "Put Me to Sleep" is Elida Morris.

TUNEFUL TIPS

by
John Buscemi

Did you know...

Varnoline, a turpentine substitute available at most paint and hardware stores, is excellent for cleaning the black enameled surfaces of talking machines. It removes grease and grime yet it doesn't harm the finish or decals. Apply it generously and be liberal with the elbow grease!

Parts for Columbia, Standard, Harmony, United and early Grafonolas are all interchangeable. Often times it is wise to purchase an early Grafonola just for parts. They fit most of the early Columbia disc machines.

The importance of frequently oiling and greasing one's talking machine motor can not be too highly stressed. Needless to say, we all recognize that oil prolongs the life of the motor and facilitates the movement of the gears, yet how many of us remember to put a drop of oil in vital joints?

COLLECTORS' RECORDS

by
M. Bryan

Standard releases which are well-worth hunting for

Olympic 15122 - "San," piano solo by Lindsay McPhail. "San" was a very famous popular song in the mid-Twenties. Fortunately Olympic recorded this version by its composer, and I wonder if that company saw fit to do the same with other tunes. It's a very light, easy-to-listen-to recording, but it's too bad Edison didn't record McPhail on the superior Diamond Disc. Quite possibly the recording appeared under other labels -- Banner, Regal, National Music Lovers, etc. -- with different artist credits. If you come across a piano recording of "San," look in the wax for 15122-A. That'll be it!

Victor 45369 - "Will Rogers Nominates Henry Ford for President" and "Will Rogers Tells Traffic Chiefs How to Direct Traffic." A good social document of the 1920's. Victor's prediction that Rogers' nomination speech would become an American classic doesn't seem to have materialized. Will Rogers was a very keen wit of the times and his tragic death was felt by the entire country. Victor felt his advice to traffic chiefs concerning week-end drivers was especially appropriate.

In the last issue, a short write-up was given for Victor 35877, "Washboard Blues" by Paul Whiteman's Concert Orchestra. We received a lot more information on this recording from Alan Burton who has furnished us with very complete data.

"Washboard Blues" - recorded November 18, 1927 - Chicago, Illinois - 9:00 to 12:15 A.M.

The orchestration for the first three takes was: two violins, viola, two saxes, clarinet, cornet, two trombones, bass, guitar, vibraphone, piano, and bass

6. clarinet. On the last two takes (one of which was issued) the orchestration was changed.

On Victor 35877 the following personnel was present: Leon "Bix" Beiderbecke (cornet); Tommy Dorsey, Boyce Cullen, Wilbur Hall (trombones); Jimmy Dorsey (clarinet); Charles Strickfadden (baritone sax); Chester Hazlett (alto sax); Mischa Russell, Kurt Dieterle (violins); Matty Malneck (viola); "Hoagy" Carmichael (piano and Vocal); Steve Brown (bass); Harold MacDonald (drums).

This was Bix Beiderbecke's first recording with the Whiteman Orchestra after joining it in Indianapolis on October 31st of 1927. It includes jazzmen Tommy and Jimmy Dorsey, Hoagy Carmichael, and Steve Brown. - A.B.

Regarding Irving Berlin's "Oh How That German Could Love" (from the last issue) it was also available on Silvertone's single-faced 35¢ series as no. 4333. (This is the Columbia master number found under the label on A804.) Coincidentally, this recording was also mentioned by Allen Debus in his article in the August Hobbies, and additional possible pressings are given. ("Sheet Music," page 125)

NOTES FROM THE ATTIC...

(Reprints of articles in early magazines, newspapers and trade journals of interest to collectors)

Radio-Music Merchant, January, 1932

COLUMBIA PRESIDENT DISCUSSES PHONOGRAPH RECORD OUTLOOK

H. C. Cox, President of Columbia Phonograph Co., Believes Standard Speed Records Will Continue to Be Largest Selling Type

The following letter, outlining the Columbia Phonograph Co.'s attitude regarding the long-playing and standard speed phonograph records, was recently sent to the various Columbia branch offices and to members of the trade by H. C. Cox, president of the Columbia organization. It reads:

"In view of the uncertainty, which appears to be in general, as to what effect the introduction of a long-playing record will have on the talking machine industry, especially with regard to a continued supply of standard speed records in good number and variety, we feel that the trade and the public will be interested in a statement of the Columbia Co.'s attitude on the subject.

"The long-playing record, whatever its ultimate development may be, is not yet commercially practicable or a serious rival of the standard speed record. For a time, probably a long time, the long-playing record will be chiefly useful in the field of classical music, such as symphonies, concertos, sonatas, operatic series and similar compositions. But even in that field it is doubtful if it can ever supplant the standard speed record.

"There are approximately 15,000,000 phonographs and combination radio-phonographs in American homes, and all of them are fitted with motors, turntables, tone-arms and other equipment for using the standard speed records. Satisfactory means for adapting or remodeling them to reproduce both long-playing and standard records must be developed, and sold at prices within the reach of people of moderate and even limited means, before any substantial number of owners will become buyers of long-playing records. Most phonograph owners will not regard the possible advantage of a long-playing record as sufficient compensation in itself to justify them in foregoing the enjoyment of the enormous reper-

toire of selections available on records of the present type. Even assuming the possibility (which is doubtful) of making up combinations of two or more short musical compositions on long-playing discs of such character as would appeal to the tastes of a majority of users, it would take some years to build up an adequate record repertoire and to effect its distribution.

"By far the greater sales of records, now and for many years to come, has been and will be of selections, vocal and instrumental, in the popular classes: dance music, light and tuneful compositions, standard songs and ballads, old-time melodies and familiar tunes, race and national folk songs, both domestic and foreign languages, which do not lend themselves to long playing or repetition. Selections of these classes will continue to be in greatest demand and must be in such form that users may select the titles they want, without having to take and pay for others they do not want.

"We are developing a practical form of long-playing record, but in our judgment, standard speed records will continue to be the most popular and largest selling type of records and Columbia will continue to make them."

(This is the end of issue no. 2)

EDISON AMERICAN SERIES WAX AMBEROLS

- THE COLLECTIBLES -

By Peter Betz

Within any record series, there are some selections which can be called the collectibles, those which, for one reason or another, are the most sought-after items. Since the GRAPHIC is printing the Edison wax Amberol list 1--1157, a discussion of its collectibles seems appropriate. To simplify, I have listed the artists involved, and then offered brief discourse on the reasons for their desirability. Using your own list, as it appears in the GRAPHIC issues, you may pin them down as to numbers and titles. When record-hunting, however, it is easiest to make a hand-size artist list, for you can thereby remember to pick up any records you find, to trade or keep, by these artists, rather than try to remember a host of titles and numbers.

Look for These!

| | |
|--------------------|----------------------------|
| Murray K. Hill | Ernest Pike |
| Marshall P. Wilder | Peter Dawson |
| Mabel McKinley | Alan Turner |
| Grace Cameron | Alexander Prince |
| Digby Bell | Herbert L. Clarke |
| Nat M. Wills | Sophie Tucker |
| Josie Sadler | Stella Mayhew |
| Ray Cox | Lottie Gilson |
| Bessie Wynn | U. S. Marine Band |
| Joe Maxwell | Sir Ernest Shackleton |
| Irene Franklin | Reinald Werrenrath |
| Marie Dressler | Fisk University Quartet |
| Sousa's Band | Polk Miller's Quartet |
| Edward Allen | Victor Herbert's Orchestra |
| Henri Scott | Garde Republicaine Band |
| Karel Bondam | Theodore Roosevelt |
| Stanley Kirkby | |

With a number this great, one can only summarize the reasons why these artists' wax amberols are sought-after. The following reasons are, therefore, unavoidably brief.

Marshall Wilder was well-known from the 1880's as a drawing room entertainer in England and America.

Author of 3 books about himself and his contemporaries, his 2 titles in this series are his only catalogued cylinders.

Mabel McKinley and Joe Maxwell were song writers of some success, and the former was a cousin of the President. The explorer Shackleton and Teddy Roosevelt were prominent public figures, and it is hard to understand why their records are so scarce. Not all of T.R.'s were remade in blue amberol form, so they must be gotten in the wax.

Any collector with a folk-bent will scurry after the few, scarce titles of Polk Miller's Old South Quartet, and the Fisk University Quartet. Again, not all were remade in celluloid. The name "Edward Allen" appears occasionally, and is said to be the pseudonym for Arthur Middleton, popular American bass. Henri Scott and Reinald Werrenrath appear once or twice, but are both better-known for their disc records.

A surprisingly good number of vaudevillians and stage figures are included in the series. Within this category we can look for the voices of Marie Dressler, Lottie Gilson, Irene Franklin, Bessie Wynn, Ray Cox, Grace Cameron, Josie Sadler, Sophie Tucker and Stella Mayhew. All girls? No, for there is also Murray K. Hill, Nat M. Wills and the famous actor Digby Bell.

English artists of quality reputation include Stanley Kirkby, Ernest Pike, Peter Dawson, Alan Turner and the accordionist Alexander Prince. These are sometimes encountered with English 23,000 numbers as they could be ordered from the English catalogue, in some cases, before the American appeared. Turning back to America, cornetist Herbert L. Clarke, soloist with Sousa and others, is a popular acquisition, and it is not difficult to locate Karel Bondam's several solos, which are considered among the best of the early, successful piano recordings.

Considering the popularity of Sousa's Band and Victor Herbert's Orchestra, as well as their leaders' respective compositions, it is hard to understand why their records are not more common. But they are not, any more than those of the Garde Republicaine Band of France, a band which now, as well as then, ranks as one of the finest in the world. Their selections on the French series were prolific, but in the American series, the band appeared infrequently.

That seems to cover, in unfortunate brevity, the desirable wax amberols. Many may be irritated that I have left out some or all of their favorite artists. I can only reply that I have left out almost all of mine, and that the point of this article is to make the new or inexperienced collector aware of which cylinders are worth paying higher prices for, and why, rather than hash over a few that we like for purely subjective reasons.

JOHN McCORMACK

THE MAN WITH THE VOICE OF AN ANGEL

Second in a series by John Buscemi

In 1905, McCormack, having studied under Maestro Sabatini, obtained his thrilling faculty in coloratura singing. His next records appeared in September of 1906 and they were for the Sterling "Special" Gold Moulded Co. They were five in number. (Sterling "Special" Cylinders were a half inch longer than the standard cylinders then on sale.) One can safely assume that his Pathé records were made about this time for in 1906 he came under contract with Odeon. He recorded six selections for that company, all in the 44,000 series.

He made his debut at Covent Garden in October of 1907. He was the youngest singer (22) ever to make his debut at the "Garden."

7.
From 1907 to 1909 he made about 70 records for Odeon. They included the usual Irish ballads, concert and drawing room pieces, as well as operatic selections in English and Italian. These records for the most part are good recordings but some have the tendency to make the singer sound somewhat like a baritone.

1910 marked the end of McCormack's career with Odeon, but all of his Odeon Records were not issued at this time. Many years passed before they were all issued, and many were also pressed in double-faced form. Some of these records were also pressed under the Okeh label years later in this country.

In 1910, the great tenor appeared at the Manhattan Opera House in New York City with Tetrizzini and other personages. He was immediate success. The Victor, always having a sharp eye for young talent of high quality, was not slow in realizing that McCormack had it. He made two test recordings for them and Victor bought his contract from Odeon which still had two years to run. Victor signed him for 28 years giving him \$10,000 down and a 10% royalty on his records.

The following is a listing of McCormack's Sterling, Pathé and Odeon Records.

Sterling Records (1906)

| | |
|----------------------|-----|
| The Boys of Wexford | 613 |
| Come Back to Erin | 682 |
| Dear Little Shamrock | 683 |
| God Save Ireland | 612 |
| A Nation Once Again | 614 |

Pathé Records (1906)

| | |
|----------------------|---|
| Come Back to Erin | ? |
| Dear Little Shamrock | ? |
| Kathleen Mavourneen | ? |

Odeon Discs (1906-1909) - 10 3/4"

| | |
|----------------------------------|-------|
| Absent | 57511 |
| Avenging and Bright | 57590 |
| The Awakening | 57504 |
| The Bay of Biscay | 57648 |
| The Boys of Wexford | 57555 |
| Carmen—Flower Song | 57582 |
| Cavalleria Rusticana—Siciliana | 57523 |
| A Child's Song | 57503 |
| Come Back to Erin | 57560 |
| The Croppy Boys | 57552 |
| Dear Little Shamrock | 44368 |
| " " " | 57558 |
| Eileen Aroon | 57641 |
| The Fairy Glenn | 57644 |
| A Farewell | 57548 |
| The Foggy Dew | 57593 |
| God Save Ireland | 57554 |
| Goodbye Sweetheart Goodbye | 57705 |
| Green Isle of Erin | 44374 |
| " " " " | 57557 |
| Has Sorrow Thy Young Days Shaded | 57587 |
| Ideal | 57642 |
| I Know of Two Bright Eyes | 57591 |
| I'll Sing Thee Songs of Araby | 57583 |
| I Sent My Love Two Roses | 57506 |
| Kathleen Mavourneen | 44375 |
| " " | 57559 |
| Killarney | 57561 |
| Like Stars Above | 57507 |
| Lolita | 57640 |
| The Lord is My Light | 57505 |
| Love's Golden Treasury | 57549 |
| Love's Philosophy | 57704 |
| Mary of Allandale | 57602 |
| Mattinata | 57633 |
| Mignon—In Her Simplicity | 57581 |
| My Dark Rosaleen | 57510 |
| A Nation Once Again | 44364 |
| " " " " | 57556 |

| | |
|---------------------------------|-------|
| 8. Oft in the Stilly Night | 57646 |
| The Ould Plaid Shawl | 57647 |
| Pagliacci—On with the Show | 57524 |
| Parted | 57608 |
| The Perfect Song | 57509 |
| Rigoletto—La donna e mobile | 57508 |
| Rigoletto—Questa o quella | 57631 |
| Roses | 57580 |
| Savourneen Deelish | 44852 |
| " " | 57550 |
| The Snowy Breasted Pearl | 57553 |
| Take, Oh Take Those Lips Away | 57630 |
| Terrance's Farewell to Kathleen | 44853 |
| " " " " | 57551 |
| There is a Flower (Maritana) | 57588 |
| Thora | 63190 |
| La Tosca—E lucevan le stelle | 57525 |
| Trottin' to the Fair | 57594 |
| Ultima Canzone | 57645 |
| Voi Dormite, Signora | 57643 |
| When Other Lips | 57522 |
| When Shadows Gather | 57632 |

Odeon Discs (1906-1909) - 12"

| | |
|-----------------------------|-------|
| Aida—Celeste Aida | 84326 |
| La Boheme—Che gelida manina | 84205 |
| Carmen—Flower Song | 84226 |
| Favorita—Spirito gentil | 84230 |
| Green Isle of Erin | 84234 |
| I Hear You Calling Me | 84207 |
| " " " " | 84208 |
| The Last Watch | 84239 |
| Lolita | 84217 |
| The Mountain Lovers | 84225 |
| My Dark Rosaleen | 84240 |
| My Queen | 84231 |
| O Lovely Night | 84229 |
| Pianto del core | 84206 |
| A Southern Song | 84233 |
| When Shadows Gather | 84210 |

Listing of as many of McCormack's Victor Records as possible will appear in the next GRAPHIC.

VERTICAL REPRODUCTION VIA STEREO PHONOGRAPH CARTRIDGES

by George A. Blacker

There can be very few collectors of old records who don't have at least a handful of vertical-cut discs in their possession. There are many treasurable things on vertical discs, which the serious collector cannot afford to ignore. It is unfortunately true, however, that reproduction of them poses a bit of a problem. There are several ways of solving it. For one thing, you can scrounge around the second hand shops till you turn up one of the various makes of phonographs that was equipped to play both vertical and lateral records. Such makes as Cheney, Vitanola, Sonora and Brunswick among others, were designed to accomodate the two major types of vertical records. I know of at least two instances of collectors who bought Brunswick "Ultona" arms and installed them in Victrolas, with quite acceptable results. If you have room and are really fussy, you can get an Edison Diamond Disc phonograph (just for your Edisons) to complete the lineup.

The above expedients were not for me, however. For one thing, I have very little room for the storage of large cabinet phonographs; in fact, I'm having a problem with records alone. For another, I'm rather lazy, and regard the job of winding up a spring-powered phonograph of any type as wasted effort. (I might re-

mark in passing that, had I lived at the time they were produced, I'd probably never have bought a Berliner Gramophone. Indeed, the one that I now own is kept on display, but seldom played, except to demonstrate it!) I have used a variable speed turntable (Rek-O-Kut CVS-12) for years, thereby providing for my old pre-dog Victors and Berliners, and now, with the advent of moderately-priced stereophonic cartridges, I've reached a most satisfactory solution to the problem of reproducing my vertical-cut records through the hi-fi system.

I learned from the instruction sheet supplied with my first stereo cartridge that by interconnecting its two channels in the right way, the cartridge can be adjusted to respond to vertical signals only or lateral signals only. It is possible to play vertical or lateral records on either channel alone, but results, especially with vertical discs, are not very satisfactory. I have designed, and will diagram below, two different switching circuits that will permit the "phasing" of any 4-pin stereo cartridge, magnetic or ceramic crystal that is available with a 78 rpm stylus, to play lateral & vertical monophonic recordings along, or either of those plus normal stereo records. If you do not plan to buy a complete stereo sound system, the diagram marked "A" will be quite adequate. If you have, or will eventually get, a stereo system, the circuit marked "B" is recommended. It should be noted in passing that, with the circuit drawn in figure "A", it is still possible to play a stereo record. The reproduced sound will be monophonic, but the record itself will not be harmed. Such, unfortunately, would NOT be the case if a stereo record were played with a monophonic cartridge. Do not be misled by the designation "Compatible Stereo" that appears on some LP's today. Very few monophonic cartridges can play them without inflicting severe damage. This is another argument in favor of using a stereo cartridge with a monophonic hi-fi system: You can play stereo records without harming them.

A few further notes: the 78 rpm stylus should perform satisfactorily for most vertical discs, but Pathe sapphire records may prove troublesome, in that the stylus may tend to jump out of the broad, shallow grooves. The LP stylus will track the grooves of an Edison long-play quite well, but be sure that stylus pressure is very light. Many vertical records contain a high level of rumble, so when playing them, be sure to adjust tone controls for minimum bass.

For certain makes of cartridges, a 4.5 mil diamond stylus is available which should serve excellently to track the grooves of 4-minute cylinders.

Wiring diagram on next page ---->

CURIOSITY CORNER

By
S. Shattuck

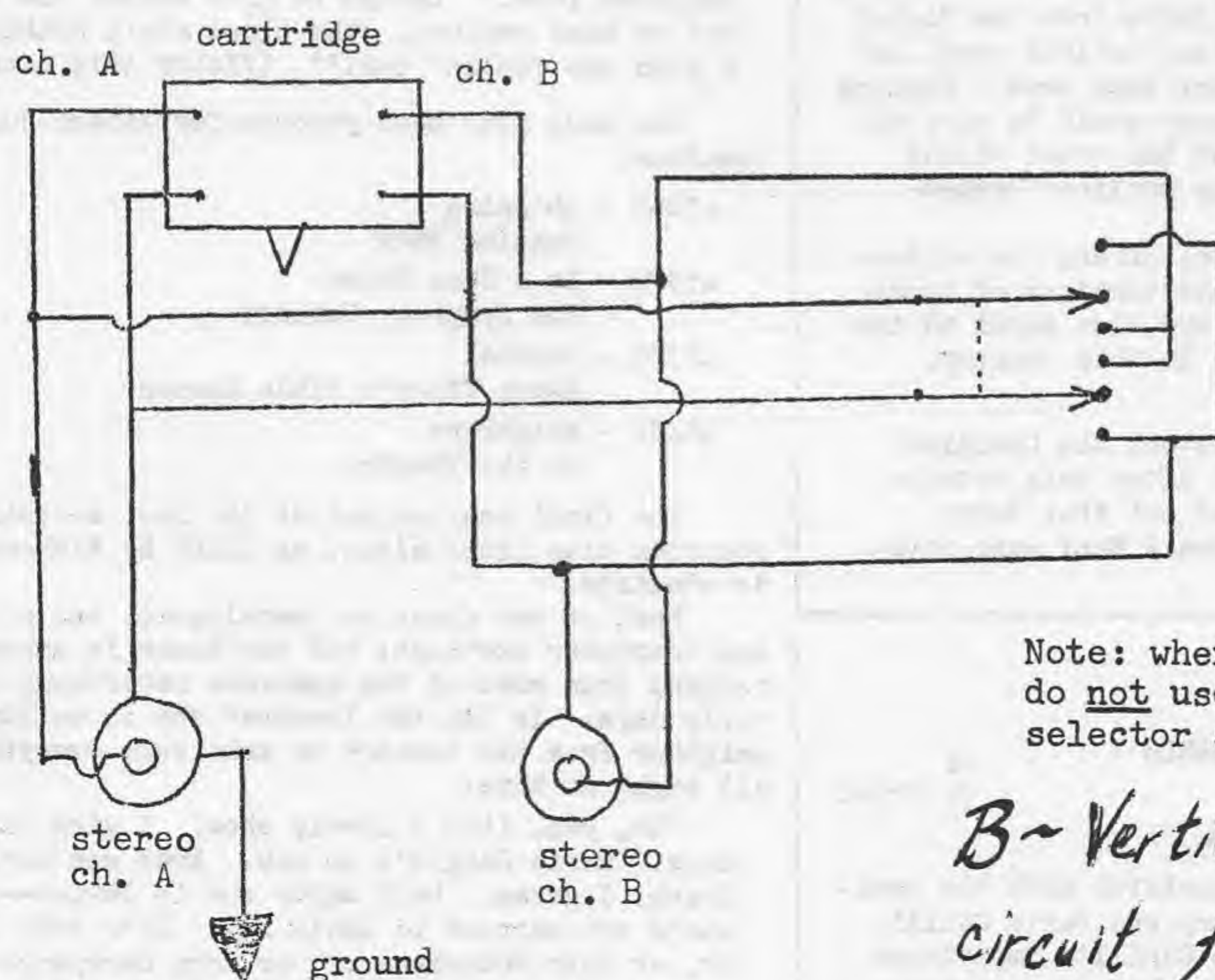
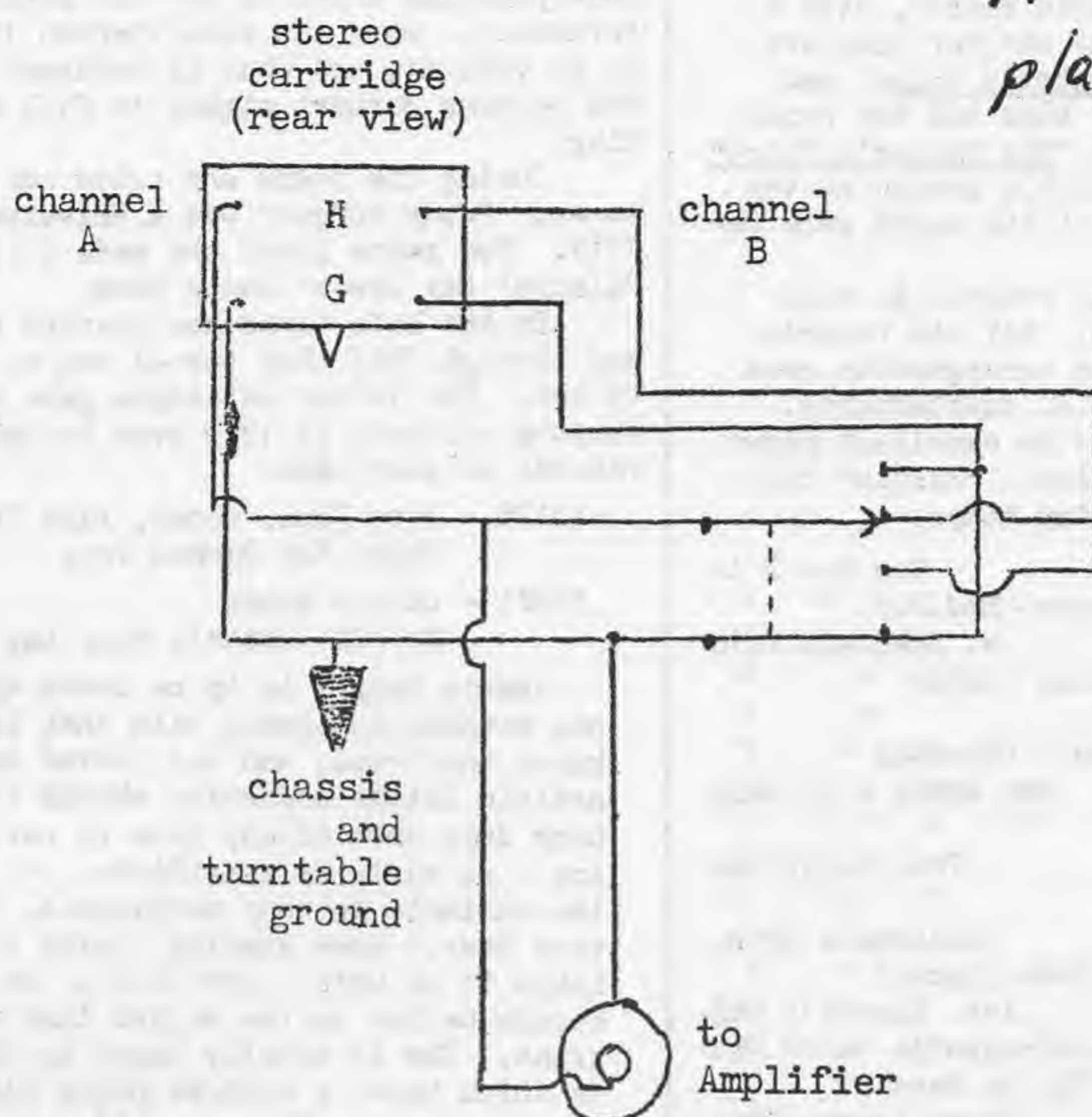
Collectors are somewhat familiar with recordings from the Victor's sister company, the Berliner Gram-Ofone Co. Ltd. of Montreal, and most records were "Pressed from Victor Talking Machine Co. matrices, licensed for sale and use in Canada only." But in the late Teens and early Twenties there was a series of discs which featured popular tunes played mostly by artists associated usually with American recording careers - yet these recordings were never made available to record buyers in this country! This was the 216,000 10" series, selling at 90¢ at first and later \$1.00.

There were other 6-digit series which have come to my attention, and these include:

110,000 - 12" single-faced purple - British recordings

Write to Mr. Gerald Shirley at Aldshire Mfg.
Co., Inc., 111 Lake Avenue, Tuckahoe, NY 10707
for further information. Happy listening...

*A - For monophonic
playback only.*



Note: when using this circuit, do not use "stereo-Mono" selector switches on amp.

*B - Vertical/Lateral/Stereo
circuit for use with
stereo systems.*

in either monophonic position, the same signal appears at both jacks

- 120,000 - 10" double-faced black - probably British
- 130,000 - 12" single-faced black
- 245,000 - 10" double-faced multi-colored - patriotic
- 263,000 - 10" double-faced black or blue - French

There are undoubtedly other unique Canadian series, but the 216,000 is the only one I am aware of which apparently featured U.S. artists.

I have seen a total of 8 in this series, with a range from 216,054 to 216,475. The earlier ones are black-label, and bear only "His Master's Voice" and are 90¢. Later the label was dark blue and the price was up to \$1.00. The last one was "His Master's Voice" Victor, no price, and it had the double groove at the end for automatic shut-off. None of the eight were Orthophonic recordings.

The following is a list of all records in this series I have come in contact with. All the records are instrumental and in general the arrangements seem fresher and more varied than the U.S. counterparts. "Eyes That Say I Love You" features an excellent piano and is a very well recorded selection. "Margie" contains a lively 3rd chorus in one-step tempo.

- 216054 - Kisses - Medley Fox Trot Van Eps Trio
I'm Always Chasing Rainbows - Med.F.T. " "
- 216061 - Burmah Moon - Fox Trot W. Eckstein Trio
I'm Forever Blowing Bubbles - Waltz " "
- 216064 - Mandy - Medley Fox Trot " "
Eyes That Say "I Love You" - One-Step " "
- 216071 - Golden Gate - Medley Ben Hokea & Al Nani
Beautiful Ohio - Medley " " " " "
- 216226 - Darling - Fox Trot The Melody Men
Pitter Patter - Waltz " " "
- 216074 - Patches - Fox Trot Coleman's Orch.
Dardanella - F.T. (feat. Nate Glantz) " "
- 216235 - Margie - F.T. & One-Step Jos. Knecht's Wal-
Broadway Rose - Waltz/dorf-Astoria Dance Or.
- 216475 - We Don't Get Much Money But We Have a
Lot of Fun - Fox Trot Harry Thomas Trio
Put Away a Little Ray of Golden Sun-
shine for a Rainy Day - F.T. Thomas Trio

Where were these records recorded? Montreal? And why? Most of the tunes were available from the Victor T. M. Co. Why were so many American artists used, and why didn't the Victor company offer them here? Perhaps catalogues from the Canadian company would be very enlightening. It may have been that the total Victor catalogue was not available to the Berliner Gram-O-Phone Co.

In any event, the Berliner Co. offers the collector a chance to hear some different versions of tunes he is used to. These recordings are also equal to the best of their equivalents offered in this country.

* * *

Much additional information about the Canadian operation appeared in the GRAPHIC after this article was written. It should be pointed out that Harry Thomas, William Eckstein, and Hokea & Nani were actually Canadians.

COLLECTORS' RECORDS

by
M. Bryan

Marie Cahill

One of the leading names associated with the musical stage in the early 20th Century was Marie Cahill. Historians today usually minimize Cahill's importance when writing about the early stage, but she did make some significant contributions and her records are well worth looking for.

Shortly after the turn of the century she introduced "Under the Bamboo Tree" in the Broadway show "Sally in Our Alley." In 1903 she introduced the first successful Indian song, "Navajo," in the show "Nancy Brown." And in 1904 she starred in "It Happened in Nordland," a musical comedy which Victor Herbert wrote expressly with her in mind. However, Marie insisted on interpolating a lot of her own material into the performances. When the show started its tour she refused to go with it, and when it returned to New York one of the persons Herbert signed to fill the role was Blanche Ring.

During the teens she tried her hand at moving pictures. "Judy Forgot" was a Universal film she made in 1915. Two years later she made 3 films for Mutual, "Gladys' Day Dream" among them.

In the late teens she started recording for Victor and through 1925 they turned out no less than 6 discs by her. The Victor catalogue gave Marie quite a lengthy write-up in 1919 even though she had but two records at that time:

- 45125 - Fare Thee, Honey, Fare Thee Well
Under the Bamboo Tree
- 55081 - Dallas Blues
An Idle Woman's Busy Day

"Marie Cahill is by no means an idle woman, and has nothing in common with that kind, but she knows the breed, and her clever monologue is a satiric little character sketch of one of those busy days when milady gets up early in the morning - as early as ten-thirty, you know - attends the musicale to hear Garganzola, the great 'sanitary bass,' goes skating, talks scandal and finishes it up with - but that's too shocking; it sounds better on the record that it looks in print. She is equally happy in 'Dallas Blues,' in which Mose, a colored poker player, gets baptized under peculiar conditions. The baptism, described in another monologue, is followed by a song describing a fit of 'Dallas Blues,' because Mose is a 'traveling man but ain't got no railroad fare.' Enough to give anyone the blues, but as Mose remarks, 'the blues ain't nuthin' but a good man feelin' bad.'" (Victor 1919 catalogue)

She made four more records for Victor during the twenties:

- 45265 - Shopping
Washing Baby
- 45370 - In a Shoe Store
The Symphony Concert
- 45386 - Jezebel
Mammy Viney's Bible Lesson
- 45482 - Neighbors
At the Theatre

The final one was one of the last acoustically recorded blue label discs, as 45488 by Richard Crooks is electric.

Most of her discs are monologues, and are dialect and character sketches; but the humor is somewhat more refined than most of the humorous recordings of the early days. In "At the Theatre" she is calling a neighbor from the theatre to make sure everything is all right at home:

"Oh, yes, it's a lovely show. I wish you were here. Marie Cahill's on now. Ever see her? Irish, I guess. Well maybe she is Jewish--Oh no, she's not married to Eddie Foy. It's John Drew or, or John McCormack or, or John Barrymore. Anyway, it's some John. Well she just did a sketch where she gets a lot of money from an old man. I wish I could get some from my old man!--

No, no you never can, when you're married..."

In the above monologue it should be noted that she pronounces her name as "Mary" and not "Marie." It is questionable whether she really pronounced it that way, or if her real name was Mary, or if she meant to be comical.

And finally, since we are bringing our readers' attention to a "cast recording" in this column, be on the lookout especially for "Under the Bamboo Tree" (no. 45125). Though she had introduced the song a dozen years before, it is fortunate that Victor decided to record it.

NOTES FROM THE ATTIC...

Since not all collectors bother with collecting educational catalogues, we reprint an article of interest which appeared in the Victor Educational Catalogue of 1920.

HOW RECORDINGS ARE MADE IN THE VICTOR LABORATORY

"Just Nervousness!"

That was the answer Maud Powell gave to an interviewer who asked her how, lacking the inspiration of an audience, she could put so much emotional force into a record like the one she has made of the Sibelius "Valse Triste." "Making a record is the most nervous work I've ever done in my life," she continued. "You watch that awful face at the window, waiting for the raising of the eyebrows which tells you to begin, and all the while you are wondering whether you'll be able to find a single note or not."

That is how Maud Powell, the world's greatest woman violinist, feels about it, so what must be the sensations of less experienced artists? True enough, being an artist means that your nervousness will direct itself into the right channels and so accomplish the thing that the artist wants to accomplish, but every artist approaches the making of a record with apprehension.

Consider for a moment. There is no scenery, no lights, no "color" in one's surroundings as there is on the operatic or concert stage. There is only a bare auditorium stripped of every bit of unnecessary furniture--like a gun dock or an operating room. The "awful face at the window" is that of the operator, for the recording instrument itself is in another room, only the horn projecting into the auditorium. Spoken directions cannot be given once the recording instrument is set in motion, for, if they were, they, together with the music, would be recorded. So communication between artist and operator is by signs.

The artist who makes the record sings or plays into the horn and sees nothing else except a bare wall and the face of the operator at a tiny window. Facing this cold, indifferent prospect, which is ominous in its scientific aloofness, one must dig deep into one's own soul for the impassioned touch that is afterwards to thrill one's hearers, and - it is something of an ordeal.

Your sins will find you out. There is no question about that. Does your finger touch by accident two strings of your fiddle when they should touch but one? It will show in the record, and so will every other microscopic accident.

It isn't easy to make a record of any kind, but imagine the difficulty of making such a record as the "Sextette from Lucia." Six voices to be recorded and balanced, to say nothing of the big orchestra. Every thread of melody or harmony must be interwoven and recorded without getting tangled up. This or that sec-

tion of the orchestra must be restrained a little, or accentuated a little, just as the changing spirit of the composition may require. The solo instrument or voice must have just the right amount of prominence, and just how much it must have depends again what the solo instrument may be, for they do not all possess the same recording value. In the opera house or the orchestra concert room the conductor's ear catches such things instantly, and they are instantly suppressed; but in a record? No. If one wrong note has been sounded it is too late to cover up or smooth over the mistake.

In many cases a single playing may suffice, but more often a song or an instrumental selection will be played over more than once before it is finally approved.

This article has been published in response to a great many requests from readers, who want to know just what happens in the recording auditorium. If you yourself came to Camden to make a record your experience would be about as follows:

As you stepped from the elevator into a reception room, you would, first of all, feel the keen thrust of stage fright. Musical tradition? The place fairly reeks with it. It isn't so much that you feel the presence of all the truly great artists of our generation. That, of course, goes without saying, but there's a slight uncanny feeling. You can never quite forget that here, perched high on the banks of the Delaware, the soul of a singer is caught in some glorious moment of achievement and crystallized on a disc for the sake of all the world - the world of to-day and of all the successive to-morrows.

In due time you find yourself confronting the horn in the recording auditorium, with a whole big orchestra grouped about you, but it would be arranged like no other orchestra you ever saw. Just what kind of a horn you would sing into, and just how or where the orchestra would be grouped, would depend a great deal on you and on what you were going to sing or play - anyway, you know, we can't tell too many tales out of school.

First, you would rehearse your song complete with the orchestra. Not once only, but two or three times, or even more, if necessary, to get your voice wholly en rapport with its orchestra accompaniment.

There would very likely be some shifting about of instruments or groups of instruments in the orchestra, and when the conductor was well satisfied you sing into the horn a short test section of your song, with accompaniment. This is done to see that the desired effect is "registering" - and then you would be ready for the real ordeal.

The operator in the adjoining room would adjust the recording mechanisms, and from that moment there would be dead silence in the auditorium. You would watch the face of the operator looking at you through a tiny window - or you would watch for a flash from a tiny electric light. You might hear your own heart beat, but you would hear nothing else, till, at the signal, the downsweep of the conductor's baton let loose the flood of sound.

Then you would sing, and you would try to sing as you never sang before, because you would know that not one audience alone, but all the world might hear your song.

The song finished, the same dead silence would grip the room again until the recording mechanism was stopped and the operator so informed you with a smile and a nod. And then, as you passed out of the auditorium, the orchestra might shower you with applause or, -- it might not.

TUNEFUL TIPS

by
John Buscemi

A safe, simple, sure way to ship an individual cylinder record is to pack it in a coffee can (the 5½" tall type with plastic lid) and wrap with brown paper. Total shipping costs are about 12¢. Coffee cans are convenient, sturdy, and eliminate the tedious search for the "right size box"!

New postal rates (1968) on records are as follows: 12¢ up to the first pound; 6¢ for each additional pound. They should be labeled "Special 4th Class Rate" with the word "RECORDS" printed distinctly. (Occasionally a small town postmaster will question these rates. Have him check the manual!)

Faded titles on edges of Blue Amberol Cylinders can be made legible again by simply applying a thin coat of white liquid shoe polish. Let the polish dry slightly and then wipe off. The excess will remain in the indented grooves of the title. Be careful to apply the polish only to the edge of the cylinder - for it is rather difficult to remove from the grooves of the record.

Blue Amberol cylinders may be successfully cleaned with a damp cloth. For more stubborn stains or for heavily soiled selections, use Ivory Soap and warm water. Caution should be taken to prevent the plaster core from getting damp as it has a tendency to shrink when wet.

One of our readers, Mr. E. Rotondo of Columbus, Ohio, was thoughtful enough to send on the following tuneful tips:-

"Original papers pasted inside Victrolas (mine, at least) advised vaseline as lubricant for parts such as the gear ratchet and I know from personal experience that this quiets the gear upon cranking.

"Formula 409 cleaner is excellent for removing grime on wood of phonographs.

"I have found that Old English Furniture and Scratch Cover Polish is excellent for covering small scratches on darker woods, as on mahogany Victrola cabinets, as well as being a great polish which needs only occasional buffing; it puts a thick coat of wax on wood."

We encourage all readers of this publication to share with us whatever tuneful tips they may feel would be useful to fellow devotees of the talking machine.

LETTERS

If you wish any correspondence to be published in the GRAPHIC, please indicate it when you write.

from George A. Blacker, 345½ So. Main Street, Cheshire, Conn. 06410:

"Can you help me with the following Vocalion 35010?:

A - "Actors' Equity" - An all-star comedy introducing Richard Barthelmess, Joseph Cawthorne, De Wolf Hopper, Raymond Hitchcock and Florence Moore.

B - "Songs of Yesterday" - sung by the stars of today, introducing: Joseph Santley, Ivy Sawyer, Olga Cook, Berthram Peacock, Louise Groody, Oscar Shaw, Lillian Lorraine and Douglas Stevenson. Songs include: "_____" (unidentified); When You Were Sweet Sixteen; Hello Ma Baby; Under the Bamboo Tree; _____ (unidentified)" The above vocal group is accompanied by the Bar Harbor Society Orch.

"The questions concern many of the performing artists, especially on side B. Of those on side A,

all are familiar except Florence Moore. Of those on side B, I am not even superficially familiar with any EXCEPT Louise Groody and Lillian Lorraine. Do any of these names ring a bell with you?"

(NOTE: All of those artists on side B were prominent in Broadway productions of the early 1920's.)

(This is the end of issue no. 3)

EDISON ADVERTISER

Reader and contributor George Blacker furnishes us this month with the transcript of an early Edison Diamond Disc advertising record. It was obviously used at the dealer's to demonstrate the New Edison. The record is single-faced, bears no printed label and has matrix number 2045-2 scratched into the surface. It is spoken by Harry E. Humphrey and must rate among the rarest of Diamond Discs.

"If you are a close observer, you have already noticed that the Edison Disc Phonograph requires no change of needles. The reproducer point is a genuine diamond, carefully selected, polished and fitted. It is never changed. In 1878, Mr. Edison invented and patented the first disc phonograph ever made, but this instrument before you is the first disc phonograph he has permitted to be offered to the public in his name. It represents 34 years of personal investigation and experimentation by Mr. Edison, and probably marks the limit of human achievement in recording and reproducing sound. In designing the reproducer for this instrument, Mr. Edison constructed and tested over 2000 different models. The material used in the records was selected with equal care; it is an entirely new material, possessing properties which have a very great part in the excellence of reproduction. The motor is many times stronger and more costly than any other motor, with the result that the beautiful tone qualities of the instrument are perfectly sustained at all times. Mr. Edison has conducted a series of exhaustive acoustical experiments which have resulted in new methods of sound recording, entirely unknown to other manufacturers and very much superior to their methods. As you listen to the reproduction of music by this instrument, you will notice that all of the overtones, or tone colors, are recorded and faithfully reproduced. Other sound reproducing instruments are not capable of this, with the result that their reproduction consists of the fundamental tone and more or less distorted and intermittent reproduction of merely one or two of the overtones. Other records, compared with Edison Records, are like an outline drawing without color, shading or detail, compared to a finished painting with all the flame, tone, colors and perspective. For the first time, there is a sound reproducing instrument which truly reproduces music and does not distort it. The musical volume of this instrument is many times greater than that of any other. The so-called 'volume' of other talking machines is a series of loud, false vibrations produced by improper methods of recording and reproducing. Inasmuch as this instrument is capable of real interpretation of music, Mr. Edison intends to make it the means of offering all of the world's finest music to the American people. From month to month, he will present purposeful programs of music, including the works of the great composers, a revival of English and ballad opera and historic lyrics, a review of the music of the nation, gems of grand opera, the fine old songs so aptly called 'heart songs', the best musical numbers from modern light opera successes and all the contemporary popular music. The artists who make rec-

ords for the Edison Disc Phonograph are chosen with the greatest care. They are judged by the standards that prevail in the musical center in Europe, and include the finest voices in the world. In selecting artists, we disregard the bombastic claims of hired press agents, the illusions of stage settings and trapperies of the charm and stage presence. We select only those singers whose art is so great that the full measure of their power is felt without seeing them - artists whose voices abound with a wealth of color, feeling and expression. Realizing that the Edison Disc Phonograph is an instrument that will appeal to the most highly cultured people, we offer in the design of our instruments pure types of the following schools of furniture: Adam, Jacobean, Sheraton, Louis XV and Louis XVI, in addition to a well-considered type of modern Renaissance suited to a mixed scheme of furnishings.

"Now if you will permit this instrument to play a record selected by you, it will more than prove all the statements I have made."

LITERARY CORNER

Immortal classics of verse you may wish to recite at the next club meeting...

Sounds in the Distance

Last night as I passed by a store
There came a voice so fair,
I heard the voice of Collins
And Harlan too was there.
And then methinks that tune was changed.
A new one took its place.
I heard a military band
Playing the "Chariot Race."

A quartette then began to sing
That good old song you know,
"Rock of Ages" was its name,
And chimes rang soft and low.
I listened and my heart grew cold,
A singer hid from sight,
Sang that dear song I'll ne'er forget,
"Where is My Wandering Boy To-Night."

A tear-drop fell from out my eye,
My handkerchief I drew.
My mother's face so sweet and fair
At once came into view.
Her arms extended, eyes filled with tears,
All as in days of yore
When I, by leaving her and home,
Made her poor heart so sore.

I would not, could not bear the sight;
My heart beat quick, then slow.
I entered, hardly knowing why
As tears began to flow.
I could not see the singer,
I did not hear him laugh.
The tunes that caused this grief of mine
Came from the Phonograph.

C. H. Porter
(from The New Phonogram, August 1906.)

NOTES FROM THE ATTIC...

In our last issue we reprinted a selection from the Victor Educational Catalogue of 1920, entitled "How Re-

cordings are Made in the Victor Laboratory." With this issue we are reprinting another article from the same catalogue, which is also quite interesting.

How Your Records were Manufactured

"Now if we could come when the sentry slept and softly scurry through--" But the sentry at the gates of the Victor Record Pressing Plant doesn't sleep, and nowadays no one is admitted anyway, so, for the entertainment of our readers, we shall describe how our magic merchandise is made.

Magic merchandise? That is what it continues to be in spite of years of close association. How can it be anything else when, as John Burroughs once pointed out, "the tone of a bell, the peal of a bugle, the wail of the violin, the ring of the anvil, and, above all, the soul of the singer as revealed in the human voice, can all be evoked from these fine wavy lines on a disc."

To begin at the beginning: Going through big iron gates under the escort of a guide you would get the "once-over" from the watchman; then, half way up the courtyard, an iron door would be swung open and through it you would see great masses of machinery. This is the mixing floor and the beginning of the record, which will some day find its way into some home and some day, by moving folks to laughter or to tears, become part of a web of their experience - their spiritual life.

Just what the commercial record is made of is a secret, and a closely guarded one. They tell us that the ingredients are gathered from the four corners of the earth - as they are. It is less a question of what they are made of than the proportions of each ingredient. All of the materials used are used in other arts and manufactures, but they are so combined in the record plant as to form what is to all intents and purposes a new substance.

First comes the grinding, and it is evident that the mills must "grind exceeding small"; then, under rigorously prescribed conditions of heat and moisture, it is kneaded into a black plastic mass in huge machines. It comes to those machines, which are not unlike gigantic clothes wringers, in the form of a chocolate-colored powder. This powder is fed to machines in shovelfuls by a quite impassive workman, and before one's eyes it turns from a chocolate-colored "dust" into a smooth, hot, moist mass of black stickiness. When it has been thoroughly kneaded and roughly rolled out, it is folded up much as one would fold a huge, heavy blanket, and then it goes into another kind of "wringer," which rolls it out into a long, thin strip, three or four feet wide and many feet long. In the rolling it is marked out in ten and twelve-inch squares. This long strip is carried about a hundred feet on a canvas conveyor belt, with the result that at the end of the conveyor the composition is cooled and hardened, so that it may be handled readily. Here it is broken up into individual squares and conveyed to the pressing floors.

On one of the pressing floors a girl seated at a gigantic press and apparently quite unimpressed by the wonder growing under her hands, will receive a number of these black lifeless squares. Three or four at a time she puts them on a steel slab, steam-heated, and for all the world like one of the pancake cooking slabs one sees in the windows of the dairy lunch places. In a very few minutes they soften, and when double faced records are being pressed, this is what she does:

On the top of the matrix - a beautifully polished steel replica of the original recording - a label is put face down over the spindle. Then with an implement not unlike a pancake turner, the square of record com-

position is taken from the steam table and folded in a neat square on top of label no. 1. Then label no. 2 is put on top of the folded composition and the mighty jaws of the press, bearing the second matrix, are close closed down. In a moment the insensate sticky mass becomes the inspired achievement of some celebrated artist. Not the song alone, but the very soul of the singer is there with all the exquisite and subtle touches of personality.

Between the original recording and the final pressing of the record there are many exquisitely exact and highly scientific processes to be conducted. These are the peculiar personal concern of the Victor Talking Machine Company, and may not be divulged, but after the pressing there is little more to do - your record is ready for you except that first the edges must be trimmed, the record itself polished, and it must pass a rigorous inspection. Then it will find its way to the store of some dealer and someone, perhaps, will, like Omar Khayyam,

 "Wonder what the Vintners buy
 One-half so precious as the thing they sell."

JOHN McCORMACK

by John Buscemi
(continued)

A recent fact has been brought to the author's attention by one of our readers when he recently discovered a McCormack record issued in this country by Columbia under the Fonotipia label. Investigation into Columbia publications of this period revealed that there were no less than seven double-disc 10" records. The February 1910 supplement lists the following McCormack records, all at \$2.50 each. The observant reader will no doubt have noted that these selections had already been issued under the Odeon label in Europe. In fact, they were pressed from imported Odeon masters. Columbia 10 3/4" Discs:

- F117 - Cavalleria Rusticana - Siciliana
Tosca - "E lucevan le stelle"
- F118 - I'll Sing Thee Songs of Araby
When Other Lips ("Then You'll Remember Me")
- F119 - Come Back to Erin
Killarney
- F120 - Mary of Allandale
Savourneen Delish
- F121 - Like Stars Above
Absent
- F130 - I Sent My Love Two Roses
Absent
- F131 - I Know of Two Bright Eyes
A Farewell

McCormack's Victor Records

The self-evident popularity of McCormack's Victor Records needs not to be prefaced by any further introduction. There has been no attempt to list the following records in chronological order. They are, however, listed numerically, beginning with his very popular 10" single-faced renditions. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seals.

- 64117 - Minstrel Boy 763
- 64120 - I Hear You Calling Me 754
- 64127 - When Shadows Gather
- 64138 - Annie Laurie 740
- 64153 - Dear Little Shamrock 753
- 64154 - My Lagan Love

- 64171 - Lakmé - "Vieni al contento profondo" 775
- 64174 - I'm Falling in Love with Someone 765
- 64180 - Believe Me if All Those Endearing Young Charms 746
- 64181 - Mother Machree 768
- 64205 - Macushla 759
- 64250 - The Happy Morning Waits
- 64252 - Take, Oh, Take Those Lips Away 749
- 64253 - A Child's Song
- 64254 - A Farewell
- 64255 - I Know of Two Bright Eyes
- 64256 - Eileen Aroon
- 64257 - The Rosary 776
- 64258 - Wearing of the Green 788
- 64259 - The Harp That Once Thro' Tara's Halls 746
- 64260 - Silver Threads Among the Gold 781
- 64302 - At Dawning 742
- 64303 - Mefistofele - "Dai campi, dai prati"
- 64304 - Mefistofele - "Guinto sul passo"
- 64305 - Pescatori di Perle - "Mi par d'udir ancora"
- 64307 - Maritana - "There is a Flower" 775
- 64309 - Sweet Genevieve 780
- 64310 - My Dreams 745
- 64311 - Where the River Shannon Flows 758
- 64312 - Manon - "Il sogno" 767
- 64316 - Molly Brannigan 743
- 64317 - Within the Garden of My Heart 764
- 64318 - Dear Love, Remember Me 754
- 64326 - The Foggy Dew 763
- 64328 - Say "Au Revoir" but not "Good-Bye" 780
- 64329 - The Low Back'd Car 734
- 64331 - Down in the Forest
- 64332 - Mother o' Mine 776
- 64333 - Sospiri Miei
- 64340 - I Hear a Thrush at Eve - Serenade 742
- 64341 - Eileen Allanna 758
- 64342 - Good-Bye, Sweetheart, Good-Bye 764
- 64343 - A Little Love, A Little Kiss 771
- 64344 - Rigoletto - "Questa o quella" 767
- 64345 - Nearer My God to Thee 773
- 64374 - Le Portrait
- 64375 - I'll Sing Thee Songs of Araby 760
- 64405 - Somewhere a Voice is Calling 783
- 64407 - Mavis 770
- 64423 - Come Where My Love Lies Dreaming 751
- 64424 - Who Knows? 789
- 64425 - Little Grey Home in the West 770
- 64426 - My Wild Irish Rose 895
- 64427 - Bonnie Wee Thing 895
- 64428 - Beautiful Isle of Somewhere 744
- 64429 - Golden Love
- 64430 - Because 745

TUNEFUL TIPS

Conducted by
John Buscemi

Recently cracked 2-minute wax records oftentimes can be successfully repaired by heating a knitting needle and applying it along the crack on the inside of the record. This will fuse the record together. This procedure will not work on 4-minute records.

A cheap and reliable homemade polish that renews the lustre of phonograph cabinets can be quickly obtained by mixing

- 2 ozs. of beeswax
- 1/2 oz. white soap (Ivory)
- 1 pint of boiling water

Apply over a small space at a time; rub with second cloth and polish with a third.

Eric Rotondo reminds us that: To clean soiled

EDISON AMBEROL RECORDS

Numerical Catalogue

Compiled and Published by
The New Amberola Phonograph Co.



Four Minutes of Music Without Record Changing

| | | | |
|----|---|--|-----------------------------------|
| 1 | - | William Tell — Overture | Edison Concert Band |
| 2 | - | Roses Bring Dreams of You | Manuel Romain |
| 3 | - | Sextet from Lucia | Edison Sextet |
| 4 | - | Flanagan and the Reillys at a Baseball Game | Steve Porter |
| 5 | - | Love's Dream After the Ball | Edison Venetian Trio |
| 6 | - | Memories of Mother | Anthony and Harrison |
| 7 | - | Don't Go Away | Collins and Harlan |
| 8 | - | Violets Waltz | New York Military Band |
| 9 | - | Light as a Feather | Albert Benzler |
| 10 | - | The Holy City | Reed Miller |
| 11 | - | Uncle Josh and the Sailor | Cal Stewart |
| 12 | - | The Message | Harry Anthony |
| 13 | - | Cavalry Charge | Edison Military Band |
| 14 | - | Fol-the-Rol-Lol | Edward M. Favor |
| 15 | - | The Sinner and the Song | James F. Harrison |
| 16 | - | The Stranded Minstrel Man | Murray K. Hill |
| 17 | - | Humoreske | Hans Kronold |
| 18 | - | The Preacher and the Bear | Arthur Collins |
| 19 | - | Trio from Faust | Metropolitan Trio |
| 20 | - | Asleep in the Deep | Gus Reed |
| 21 | - | Tales of Hoffmann — Selection | American Symphony Orchestra |
| 22 | - | Daddy | Harry Anthony |
| 23 | - | Henry and Hilda at the German Picnic | Ada Jones and Len Spencer |
| 24 | - | The Sword of Bunker Hill | Knickerbocker Quartette |
| 25 | - | A Hunting Scene | Edison Military Band |
| 26 | - | Pure as Snow | Edison Concert Band |
| 27 | - | Belle Brandon | Manuel Romain |
| 28 | - | Quartette from Rigoletto | Metropolitan Quartette |
| 29 | - | A Singer Sang a Song | Ed. Morton |
| 30 | - | Castilian Echoes | Samuel Siegel and William Smith |
| 31 | - | The Palms | James F. Harrison |
| 32 | - | Nigger Loves Hus Possum | Collins and Harlan |
| 33 | - | You Can Look and You Can Listen, but M-U-M is the Word | Ada Jones |
| 34 | - | Always Gallant Polka | Albert Benzler |
| 35 | - | Rocked in the Cradle of the Deep | Gus Reed |
| 36 | - | I Would Still Love You | Ada Jones and Billy Murray |
| 37 | - | A Police Court Scene | Steve Porter |
| 38 | - | Semiramide Overture | Edison Concert Band |
| 39 | - | I Was Roaming Along | Edward M. Favor |
| 40 | - | In the Sweet Bye and Bye | Edison Mixed Quartette |
| 41 | - | A Bunch of Nonsense | Murray K. Hill |
| 42 | - | Reels and Walk-Arounds | Leopold Moeslein |
| 43 | - | A Busy Week at Pumpkin Center | Cal Stewart |
| 44 | - | O That We Two Were Maying | Mr. and Mrs. Waterous |
| 45 | - | Waltz Medley | New York Military Band |
| 46 | - | Selections from Faust | Edison Symphony Orchestra |
| 47 | - | Silver Threads Among the Gold | Will Oakland |
| 48 | - | Santiago Flynn | Ada Jones and Len Spencer |
| 49 | - | The Blue Danube Waltz | Knickerbocker Quartette |
| 50 | - | American Standard and the New Colonial Marches | Edison Military Band |
| 51 | - | Overture, "The Year 1812" (Also seen as "Overture 1812") | Edison Concert Band |
| 52 | - | Ask Mammy | Manuel Romain |
| 53 | - | Miserere from "Il Trovatore" | Florence Hinkle and Harry Anthony |
| 54 | - | A Few Short Stories | Marshall P. Wilder |
| 55 | - | When Grandma Was a Girl | Ada Jones |
| 56 | - | Spring, Beautiful Spring | American Symphony Orchestra |

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| 57 | - | Stories About the Baby | Marshall P. Wilder |
| 58 | - | Grandma | Byron G. Harlan |
| 59 | - | The County Fair at Pumpkin Center | Cal Stewart |
| 60 | - | I'm Afraid to Come Home in the Dark — Humoresque | New York Military Band |
| 61 | - | Glow-Worm | Edison Concert Band |
| 62 | - | Calvary | James F. Harrison |
| 63 | - | Aunt Dinah's Golden Wedding | Empire Vaudeville Co. |
| 64 | - | Elks' Minstrels | |
| 65 | - | Selections from "Algeria" | American Symphony Orchestra |
| 66 | - | A Comedy Dream | Murray K. Hill |
| 67 | - | Sing Me to Sleep | Edith Chapman and Harry Anthony |
| 68 | - | I Love My Wife, Waltz | American Symphony Orchestra |
| 69 | - | A Picture of Long Ago | Ada Jones and Len Spencer |
| 70 | - | Grand American Fantasia | New York Military Band |
| 71 | - | Selection from "Aida" | Edison Concert Band |
| 72 | - | The Shipmates | Golden and Hughes |
| 73 | - | Do You Know Mr. Schneider? | Ada Jones |
| 74 | - | Popular Songs of 1908 | American Symphony Orchestra |
| 75 | - | Uncle Josh Keeps House | Cal Stewart |
| 76 | - | Mona | Edith Chapman |
| 77 | - | By the Suwanee River | American Symphony Orchestra |
| 78 | - | Cohan's Pet Names | Ada Jones and Billy Murray |
| 79 | - | Battle Hymn of the Republic | Miss Stevenson and Mr. Stanley & Mixed Chorus |
| 80 | - | The Death of General Custer | Edison Concert Band |
| 81 | - | Introduction and Bridal Chorus from Lohengrin | Edison Concert Band |
| 82 | - | The Song That Reached My Heart | Harry Anthony and Mixed Chorus |
| 83 | - | Uncle Josh's Huskin' Bee | Cal Stewart and Co. |
| 84 | - | A Vision of Salome | American Symphony Orchestra |
| 85 | - | Just to Remind You | Manuel Romain |
| 86 | - | The Traveling Salesman | Empire Vaudeville Co. |
| 87 | - | My Old Kentucky Home — Fantasia | Edison Concert Band |
| 88 | - | Gee! Ain't I Glad I'm Single? | Edward M. Favor |
| 89 | - | I Dreamt That I Dwelt in Marble Halls | Edith Chapman |
| 90 | - | Scarf Dance | American Symphony Orchestra |
| 91 | - | In Heavenly Love Abiding | Edison Mixed Quartette |
| 92 | - | On Parade Medley | National Guard Fife and Drum Corps |
| 93 | - | Angel's Dream Waltz | New York Military Band |
| 94 | - | Diabolo Two-Step and Medley | New York Military Band |
| 95 | - | Selection from Rigoletto | Edison Concert Band |
| 96 | - | If With All Your Hearts | Reed Miller |
| 97 | - | Selection from "The Prima Donna" | American Symphony Orchestra |
| 98 | - | If You've Won the Only One in All the World You Want to Win | Manuel Romain |
| 99 | - | My Bambazoo | Collins and Harlan |
| 100 | - | Dance of the Hours — La Gioconda | New York Military Band |
| 101 | - | A String of Laughs | Murray K. Hill |
| 102 | - | Bedtime at the Zoo | Ada Jones |
| 103 | - | Wedding of the Winds | Frosini |
| 104 | - | Once in a While | James F. Harrison |
| 105 | - | Christ Has Won the Victory | Edison Concert Band |
| 106 | - | The Butterfly | Eugene C. Rose and George Rubel |
| 107 | - | There is No Love Like Mine | Will Oakland |
| 108 | - | Little Arrow and Big Chief Greasepaint | Ada Jones and Len Spencer |
| 109 | - | Three Dances from "Henry VIII" | Edison Concert Band |
| 110 | - | Choruses of Six Popular Songs | Peerless Quartette |
| 111 | - | My Uncle's Farm | Golden and Hughes |
| 112 | - | Rubenstein's Melody in F | American Symphony Orchestra |
| 113 | - | How Algy Didn't Propose | Empire Vaudeville Co. |

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| 114 | - American Patrol | New York Military Band |
| 115 | - Rienzi Overture | Edison Concert Band |
| 116 | - It is Enough— from "Elijah" | James F. Harrison |
| 117 | - Love and Devotion | Venetian Instrumental Trio |
| 118 | - To the End of the World with You | Manuel Romain |
| 119 | - Casting Bread Upon the Waters | Empire Vaudeville Co. |
| 120 | - S. R. Henry's Barn Dance | New York Military Band |
| 121 | - Prize Song — "The Meistersinger" | Reed Miller |
| 122 | - Golden Rod | Mabel McKinley |
| 123 | - Awakening of Spring | American Symphony Orchestra |
| 124 | - Jerusalem | Edison Mixed Quartette |
| 125 | - Good-Bye, Molly Brown | Ada Jones |
| 126 | - Nina | Hans Kronold |
| 127 | - Even Bravest Heart — "Faust" | Thomas Chalmers |
| 128 | - I Feel Thy Angel Spirit | Edith Chapman and James F. Harrison |
| 129 | - New Creation Two-Step | New York Military Band |
| 130 | - I'm Awfully Strong for You | Billy Murray and Chorus |
| 131 | - Come Where the Lilies Bloom | Metropolitan Quartette |
| 132 | - Roses Bring Dreams of You Medley | American Symphony Orchestra |
| 133 | - Si Perkins' Barn Dance | Ada Jones and Len Spencer |
| 134 | - Fair Harvard Waltzes | Maurice Levi and His Band |
| 135 | - Ruy Blas Overture | Edison Concert Band |
| 136 | - Adam and Eve | Grace Cameron |
| 137 | - Whispering Flowers | Edison Concert Band |
| 138 | - As the Years Roll On | Manuel Romain |
| 139 | - Hallelujah Chorus — "Messiah" | Oratorio Mixed Chorus |
| 140 | - Semper Fidelis March | U. S. Marine Band |
| 141 | - Any Old Port in a Storm | Gus Reed |
| 142 | - A Possum Supper at the Darktown Church | Cal Stewart and Co. |
| 143 | - Peer Gynt Suite (No. 1 "The Morning"; No. 2 "Ase's Death") | Edison Concert Band |
| 144 | - Peer Gynt Suite (No. 3 "Anitra's Dance"; No. 4 "In the Hall of the Mountain King") | Edison Concert Band |
| 145 | - The Longest Way 'Round is the Sweetest Way Home | Will Oakland |
| 146 | - Wedding March — "Midsummer Night's Dream" | American Symphony Orchestra |
| 147 | - Hear Ye Israel — Aria from "Elijah" | Edith Chapman |
| 148 | - Sweet Peggy Magee | Ada Jones and Len Spencer |
| 149 | - Frau Luna Overture | Maurice Levi and His Band |
| 150 | - Anona | Mabel McKinley |
| 151 | - Darkey School Days | Golden and Hughes |
| 152 | - Gavotte-Caprice (Siegel) | Samuel Siegel and Roy H. Butin |
| 153 | - Seven Favorite College Songs | Knickerbocker Quartette |
| 154 | - The Skater's Waltz | New York Military Band |
| 155 | - Egmont Overture | Edison Concert Band |
| 156 | - The Tough Kid on the Right Field Fence | Digby Bell |
| 157 | - My Rancho Maid | Mabel McKinley |
| 158 | - Clancy's Wooden Wedding | Edward Meeker |
| 159 | - You're a Grand Old Bell | Byron G. Harlan and Male Chorus |
| 160 | - The Bachelors Waltz | U. S. Marine Band |
| 161 | - I Surrender All | Edison Mixed Quartet |
| 162 | - On a Monkey Honeymoon | Collins and Harlan |
| 163 | - Prelude and Intermezzo — "Cavalleria Rusticana" | American Symphony Orchestra |
| 164 | - When a Fellow's on the Level with a Girl That's on the Square | Billy Murray and Male Chorus |
| 165 | - Thy Hallowed Presence | Edison Mixed Quartette |
| 166 | - The Marathon Two-Step | New York Military Band |
| 167 | - Where is My Wandering Boy To-Night? | Frederick Gunster |
| 168 | - Moving Day at Pumpkin Center | Cal Stewart |

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| 169 | - | Levi's Famous "Reuben" Songs | Maurice Levi and His Band |
| 170 | - | Only a Pansy Blossom | Will Oakland and Chorus |
| 171 | - | Call to Arms | Peerless Quartette |
| 172 | - | Ballet Music from William Tell | Edison Concert Band |
| 173 | - | That's Why I Won't Say Good-Bye | Harlan and Stanley |
| 174 | - | National Emblem March | New York Military Band |
| 175 | - | Selection from "Robin Hood" | Edison Concert Band |
| 176 | - | The Flag He Loved So Well | Nat M. Wills |
| 177 | - | Polonaise in D Major (Wieniawski) | Albert Spalding |
| 178 | - | Bear's Oil | Golden and Hughes |
| 179 | - | Are You Coming Home To-Night? | Harry Anthony and James F. Harrison |
| 180 | - | La Perle de Madrid Valse | American Symphony Orchestra |
| 181 | - | The Arkansas Traveler | Len Spencer |
| 182 | - | The Day of the Game | Peerless Quartette |
| 183 | - | Believe Me If All Those Endearing Young Charms | Arthur S. Witcomb |
| 184 | - | Come and Hear the Orchestra | Josie Sadler |
| 185 | - | There's a Woman in the Case | Murray K. Hill |
| 186 | - | Tannhäuser March | Edison Concert Band |
| 187 | - | Good Night, Dear | John Barnes Wells |
| 188 | - | Holy! Holy! Lord God Almighty | Edison Mixed Quartette |
| 189 | - | Garry Owen Medley | Eugene E. Jaudas |
| 190 | - | While the Kids Played Ring-a-Rosie | Will Oakland |
| 191 | - | Cuddle Up a Little Closer, Lovey Mine | Ada Jones, Billy Murray & Co. |
| 192 | - | Poet and Peasant Overture | P. Frosini |
| 193 | - | Arrah Wanna | Collins and Harlan |
| 194 | - | Teddy-After-Africa | New York Military Band |
| 195 | - | Selections from "Mlle. Modiste" | Victor Herbert and His Orchestra |
| 196 | - | The Baseball Girl | Miss Ray Cox |
| 197 | - | Martha Overture | National Military Band |
| 198 | - | Goo-Goo Land | Harry Fay |
| 199 | - | Clara Jenkins' Tea | Collins and Harlan |
| 200 | - | Hello, People! | American Symphony Orchestra |
| 201 | - | Dearie | Will Oakland |
| 202 | - | The Lost Chord | Reed Miller |
| 203 | - | Hungarian Dances — G Minor and A Major | Albert Spalding |
| 204 | - | If the Wind Had Only Blown the Other Way | Grace Cameron |
| 205 | - | Herman and Minnie at Dreamland | Ada Jones and Len Spencer |
| 206 | - | Second Hungarian Rhapsody — Part 2 | Edison Concert Band |
| 207 | - | Lily of the Prairie | Pete Murray and Male Chorus |
| 208 | - | I Will Sing of My Redeemer | Edison Mixed Quartette |
| 209 | - | The Debutante Waltz | United States Marine Band |
| 210 | - | Sweet Genevieve | James F. Harrison and Chorus |
| 211 | - | Googy-oo | Ada Jones and Billy Murray |
| 212 | - | Our Boarding House | Nat M. Wills |
| 213 | - | Medley of Popular Choruses | Premier Quartette |
| 214 | - | Staunch and True March | United States Marine Band |
| 215 | - | Selection from "The Red Mill" | Victor Herbert and His Orchestra |
| 216 | - | I Wish I Had My Old Girl Back Again | Manuel Romain |
| 217 | - | Garden Melody | Albert Spalding |
| 218 | - | I've Got Rings on My Fingers | Billy Murray and Chorus |
| 219 | - | Turkey in the Straw Sketch | Golden and Hughes |
| 220 | - | Selection from "Maritana" | Edison Concert Band |
| 221 | - | My Pony Boy | Ada Jones and Male Chorus |
| 222 | - | Dinah Dear | Collins and Harlan |
| 223 | - | Seneca Waltz | P. J. Frosini |
| 224 | - | I'll Go Where You Want Me to, Dear Lord | James F. Harrison |
| 225 | - | Love's Old Sweet Song | Whitney Brothers Quartette |

Diamond Disc Re-Creations, wipe with a cloth dampened with alcohol; dry with a piece of silk or velvet.

The next Tuneful Tip comes directly from the pages of the Edison publication, The New Phonogram for June, 1907. "Every Phonograph owner should know how to put graphite in the springs of his machine, for a lack of graphite and oil is responsible for much of the trouble experienced by many individuals. The proper way to put graphite in the springs of the Phonograph is to allow the machine to run down, remove it from the cabinet, stand it on end and sift dry powdered graphite into the spring barrel through the holes at the end of the same. About two tablespoonfuls will be enough. Then put plenty of oil in the spring, wind the machine up and allow it to run down two or three times so as to distribute the graphite through all the leaves of the spring. This applies to the Standard, Home and Triumph. The Gem has no spring barrel, and to graphite this spring it is only necessary to remove the base board by taking out the four screws at the bottom, turn the machine upside down and sift graphite directly on the leaves of the spring and then put in oil." Have you ever noticed a banging noise in your machine while it is running?

We encourage all readers of this publication to share with us whatever Tuneful Tips they may feel would be useful to fellow devotees of the talking machine.

COLLECTORS' RECORDS

Records Well-Worth Hunting For

by M. Bryan

Recently we received some information on a very scarce series of early Victor Records from one of our readers, Robert Demers. Collectors dream of finding Columbia and Victor 14" discs, and Bob recently acquired 15 of them! He has been kind enough to describe them and include a listing of the titles he has. Most of the records fall in a 2000 block, although one appears as high as 2217, while two others are in a 41000 series. All are band and orchestra selections, and one from the 2000 series is also duplicated in the 41000's. Bob mentioned that there is an inconsistency in labels, some being DeLuxe Records while others were DeLuxe Special Records. Just on a hunch, I would guess that the 2000 series came first and that they were all originally DeLuxe Records. Indeed, the 2000's may have been originally in the same series numerically as the 10" Monarchs, as the 7" Victors were numbered the same. If someone has an early Victor catalogue he might check the titles of Monarch Records in the 2000's to see if any are the same. Later, when Victor came out with a 12" disc, it was called DeLuxe and the 14" was changed to DeLuxe Special. And even later, Victor dropped the 2000 block and renumbered the 14" discs as 41000's (probably at the same time that the 12" ones were given the 31000 series). Finally, Bob mentioned that the records were 60 rpm and at present writing he doesn't own a machine on which to play them. Following is a list of the records which he has, and we would be very appreciative if any of our readers could supply further information.

- 2001 - Pique Dame Overture - Victor Grand Concert Band (DeLuxe)
- 2003 - Faust Selection - V. G. C. B. (DeLuxe Special)
- 2005 - Hungarian Fantasia - V. G. C. B. (DeLuxe Special)
- 2010 - Egmont Overture - Victor Symphony Orch. (DeL. Sp.)
- 2011 - Romeo and Juliet Selection - V.S.O. (DeLuxe)
- 2016 - Oberon Overture - V. G. C. B. (DeLuxe Special)
- 2018 - Aida Selection - Vic. Symphony Orch. (DeLuxe)

- 2019 - Attila Selection - V. G. C. B. (DeLuxe)
- 2024 - Star of the North - Vic. Sym. Or. (DeLuxe Special)
- 2026 - 3 Dances from Henry VIII - V.S.O. (DeLuxe Special)
- 2030 - Flying Dutchman - V. G. C. B. (DeLuxe Special)
- 2031 - Badinage - Vic. Grand Con. Band (DeLuxe Special)
- 2217 - 1812 Overture - V. G. C. B. (DeLuxe Special)
- 41009 - Pique Dame Overture - V. G. C. B. (DeLuxe Special)
- 41011 - Robert Le Diable Selection - V.G.C.B. (DeL. Sp.)

"Charlot's Revue" is the subject of our cast recording in this issue. There were two editions of the Revue, one in the season of 1924-5 and another the following season. Both years featured two musical comedy stars from England whose names are still quite familiar: Gertrude Lawrence and Beatrice Lillie. The male lead was Jack Buchanan, whose name at that time was as well-known as the other two Britons. The show of 1925-6 was such a success that Columbia saw fit to record six selections, all by the persons who originated them in the show. The following records were released in February of 1926 and are well worth obtaining:

- 512-D - A Cup of Coffee, A Sandwich and You - Lawrence and Buchanan
Carrie - Gertrude Lawrence
- 513-D - Susannah's Squeaking Shows - Beatrice Lillie
Poor Little Rich Girl - Gertrude Lawrence
- 514-D - Russian Blues - Gertrude Lawrence
Gigolette - Jack Buchanan

(Note: While Beatrice Lillie is usually thought of as being English, she was actually born in Canada.)

FROM PAST ISSUES...

Little Wonder - Some time after Columbia stopped producing Little Wonder Records, Everyday Life magazine of Chicago was offering 12 phonograph records and their monthly magazine for one year for \$1.00. An ad in the February 16, 1924 issue of Argosy Allstory Weekly pictures what appears to be an assortment of Little Wonders with the offer, "Just let us know the kind you prefer: Dance Records, Sentimental Songs, Orchestra, Band Pieces, Comic Songs, Operatic Airs, etc., and we will send you a selection according to your tastes. Remember, we will send you 12 all different and our magazine one year - all for \$1.00..." -- Not bad at 8½¢ apiece!

Canadian Berliner - W. R. Moran has passed along some information about the Canadian Berliner series which collectors will find useful:-

"As I recall, the Canadian Berliner (Victor) used the same numbers as the USA counterpart for records in USA series with a prefix. I suppose this was done in cases where perhaps a number might be withdrawn from USA catalogs but retained in Canada. Thus you will note that the counterpart in Canada of the USA Victor 45000 series is 245,000. The Victor French-Canadian Foreign series (carried in USA) was 63000. In Canada this became 263,000. The same thing happened in some of the Red Seal series: the 10" (\$1.00) 4000 series in USA became 24000 in Canada; the \$1.50 9000 series in USA became 29000. I am without my catalogs and files as I write, but you can check up and find that an electrical record of Edward Johnson (I believe Carmen: Flower Song/Louise) was issued in USA under the 9000 series; other records by Johnson (things like Sunrise and You) came out in USA under the 10" 4000 series. Johnson made other records at the same sessions (in Camden) which include Maple Leaf Forever/O Canada on 10" and Pagliacci: Vesti la giubba on 12". These were never sold in

the USA but appeared in Canada as 24000s and 29000s. I think you will find that the 4000 and 9000 part of the Canadian numbers were skipped in the Victor numerical lists...

"I suspect that most of these recordings were made in USA (except the obvious British imports like Clara Butt, who showed up in Canada as 190,000). I recall from past correspondence with somebody that Berliner in Canada did not have any recording studios until the electrical days, and merely operated pressing plants. These depended on masters shipped from USA, and for a few special things on U.K. interest, on HMV masters. The Camden studios were well stocked with unissued titles. When they had an artist or a group on hand, they made plenty of material, and released it when they had space, or perhaps when the artists in question were making a tour of the US. Lists of this available material were probably supplied to Canada, and in some cases when the Canadian branch thought something might sell locally ordered it for local release.

"It is well known that frequently more than one 'take' was made at Camden of a selection, and apparently two or more takes were considered OK for release. In many cases of this sort, one take was sent to Canada, while another was issued in the USA. Thus it is well to compare Berliner-HMV pressings with their Victor counterparts to be sure they are the same recordings. The Calvé-Dalmores Carmen is different on Canadian release than on domestic. I recall that Canadian pressings of Ponselle-Martinelli Trovatore Miserere are different, etc."

Mr. Moran also mentioned that the Berliner releases cited in the last issue (216054, 216061, etc.) would probably be the same as domestic releases 16054, 16061, and so forth. However, this, in fact, is not the case, as the former were selections from the 1920s while the latter were among the first double-faced Victors issued in this country. We thank Mr. Moran for taking the time to write in.

* * * * *

More on the Canadian Berliner series in future issues. As will be seen, the Berliner company did indeed operate studios in Montreal during the acoustic period.

* * * * *

ALSO - Mr. W. R. Bryant added another entry to our listing of popular Berliners that were not issued in the United States (216000 series):

216165 - Oh! It's a Lovely War - Elliott Shaw
I Love the Lassies - Charles Hart

He also included the following information:

"...I know of some other interesting gems which were difficult or impossible to obtain in this country, but which apparently were considered good enough for Canadian release. In particular, I refer to the 1902 Suzanne Adams G&T ROMEO Waltz, which a friend has, and one which I own, Bispham's "My Love, Nell" of the same year. Both are pressed in a brown material, somewhat similar to that used for 7" and 9" Zonophones here, and both bear the inscription on their black labels, 'Berliner Concert Grand Improved Gram-O-Phone Record.' Brass rings encircle the center holes."

Any additional information regarding the Canadian Berliner company would be most gratefully welcomed.

From George A. Blacker, Cheshire Conn. 06410:

"Who are Watson and Cohan, the guys who did a 2-part Jewish dialect skit on Okeh 41035? I've seen the thing pegged at high prices apparently by those who think one of 'em's George M. Cohan. I doubt that; voices aren't nearly alike. Comments?"



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Issues 1 - 4 (Vol. I)

Contents:

| | |
|---|-----------|
| "Hey, That Sounds Like....." | 2 |
| Curiosity Corner: Emerson Verticals..... | 2 |
| Tuneful Tips..... | 2 |
| We Need Your Help (Connorized Label)..... | 2 |
| Collectors' Records..... | 3 |
| Classical Sketches..... | 3 |
| John McCormack - part 1..... | 3 |
| More "Hey, That Sounds Like..." | 4 |
| Catalogue Projects (LaBelle)..... | 4 |
| Curiosity Corner: Little Wonder Records..... | 4 |
| Tuneful Tips..... | 5 |
| Collectors' Records..... | 5 |
| Notes from the Attic: Columbia President Discusses Phonograph Record Outlook (1932)..... | 6 |
| Edison American Series Wax Amberols: The Collectibles | 6 |
| John McCormack - part 2..... | 7 |
| Vertical Reproduction Via Stereo Cartridges..... | 8 |
| Curiosity Corner: Canadian Victor 216000 Series..... | 8 |
| Collectors' Records: Marie Cahill..... | 10 |
| Notes from the Attic: How Recordings are Made in the Victor Laboratory..... | 11 |
| Tuneful Tips..... | 12 |
| Letters..... | 12 |
| Edison Advertiser (Diamond Disc)..... | 12 |
| Literary Corner: "Sounds in the Distance"..... | 13 |
| Notes from the Attic: How Your Records were Manufac- tured..... | 13 |
| John McCormack - part 3..... | 14 |
| Tuneful Tips..... | 14 |
| Collectors' Records: 14" Victors & "Charlot's Revue" | 15 |
| Edison Amberol Records (1-225)..... | follow 15 |
| From Past Issues..... | 15-16 |